

HENRY COWELL

String Quartet No. 5

★ Score (Peters 6117)

Set of Parts (Peters 6118)

High Fidelity Recording: Columbia ML-5788

Stereo Recording: Columbia Stereo MS-6388

duration: 19 minutes

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Im Auftrag der *Elizabeth Sprague Coolidge Foundation of the Library of Congress* komponiert im Frühjahr und Sommer 1956 in New York.

Die erste öffentliche Aufführung fand im Oktober 1956 durch das Juilliard Streichquartett im Coolidge Auditorium der Library of Congress, Washington, D. C. statt, nachdem es schon vorher auf der Arbeitstagung für Kritiker, organisiert von der *American Symphony Orchestra League* in Cleveland, gespielt worden war.

Das Werk besteht aus fünf Sätzen: Lento, Allegro, Andante, Presto und Largo-Allegro.

Henry Cowells fünftes Streichquartett ist in einer verhältnismässig komplizierten Weiterentwicklung eines Stiles geschrieben, den er seit etwa 1941 ausbaute. Er schrieb nämlich, ausgehend vom amerikanischen Choralgesang des 18. Jahrhunderts, eine Reihe von neobarocken Choralkompositionen, kombiniert mit *fuguing tunes* (d.h. Chorälen, die nicht einfach Note gegen Note gesetzt sind, sondern, zugleich mit einem etwas lebhafterem Zeitmass, von einfachen Imitationen Gebrauch machen), und machte mit diesen Werken seinen Namen weiteren Kreisen bekannt. Diese Art des dreistimmigen, modalen Choralgesangs und der *fuguing tunes* beruhte auf alter, ländlicher Uebung, und verbreitete in dieser Form manche Melodien der englischen und schottischen Reformierten von Neuengland aus nach Süden und nach Westen. Dass diese Tradition eine musikalische Stileigentümlichkeit lebendig erhielt, die sich in ihren europäischen Wurzeln über dreihundert Jahre zurückverfolgen lässt, von einer viel grösseren Menge von Amerikanern geliebt und gepflegt wurde, als alle anderen, bis die Verbreitung des Radios in den frühen 1930er Jahren unsere Musikübung grundlegend änderte, ist eine Tatsache, der sich die ganz anders erzogenen städtischen Musiker Amerikas überhaupt nicht bewusst sind.

Cowell würde gern wissen, was die amerikanischen Komponisten wohl aus dieser feinen, alten Musik hätten machen können, wenn sie sie nicht infolge der musikalischen Anschauungen des 19. Jahrhunderts für primitiv und abseitig gehalten hätten. Als Antwort auf diese Frage versuchte Cowell in seinen *Hymns and Fuguing Tunes* Elemente dieser früheren Musik auf verschiedene Weise in das 20. Jahrhundert zu verpflanzen. Bis heute (1962) schrieb er vierzehn dieser zweisätzigen Stücke für verschiedene instrumentale und vokale Kombinationen, und führte diese Form auch in grösseren Werken ein, sei es als selbständige Sätze, sei es als Teile von solchen, wie z.B. in der Violinsonate (1945), in sieben seiner fünfzehn Symphonien, und in einer Reihe ausgedehnter Kammermusikwerke, wie der vorliegenden Komposition. Ohne eine Melodie wörtlich zu übernehmen, hat er das diatonisch/modale Material in einer Reihe verschiedener Techniken abgewandelt,

wie sie die westliche Musik seither entwickelt hat, mit entschiedener Richtung auf eine immer mehr dissonante und chromatische Behandlung. Die Musik ist aber nie atonal, denn Cowell glaubt, dass die Möglichkeiten, die in der ausserordentlichen Vielgestaltigkeit der in der Welt vorhandenen Tonsysteme verborgen liegen, noch bei weitem nicht erschöpft sind.

Das vorliegende Quartett ist grundsätzlich diatonisch gehalten, bewegt sich aber frei zwischen verschiedenen Modi und Tonarten und macht in einigen Teilen von ständiger Modulation ausgiebigen Gebrauch. Der Kontrapunkt ist harmonisch ausgerichtet, er basiert entweder auf Quarten oder Terzen, oder auch auf Sekunden. Irgendeine aussermusikalische Bedeutung liegt dem Werk nicht zu grunde, über das der Komponist sagt: "Es ist nur Musik, die ich gerade einmal Lust hatte zu schreiben."

Das beginnende *Lento* ist eine stark veränderte Choralmelodie, in der alle Stimmen zugleich eintreten, tief im Bass und hoch im Sopran, sich dann gegenseitig am Ende der Phrasen nähern, um sich schliesslich am Ende des Satzes unisono abwärts zu wenden.

Der zweite Satz, *Allegro*, ist auf schnelle, dicht aufeinander folgende Nachahmungen aufgebaut. Kräftig und entschieden im Charakter, macht er energischen Gebrauch vom Kontrapunkt in der Sekunde.

Der dritte Satz, *Andante*, milde im Vergleich zum vorigen, bringt eine ruhige, diatonische Melodie, farbig begleitet von sanften Akkorden in Sekunden.

Das folgende *Presto* ist ein lebhaftes Scherzo in unsymmetrischem Rhythmus. Seine typischen Vier-taktphrasen setzen sich aus zwei 6/8, einem 9/8, und wieder einem 6/8 Takt zusammen, d.h. sie bilden Einheiten von 2 plus 2 plus 3 plus 2 Schlägen. Der Satz beginnt in e-moll, aber schon die ersten vierzehn Takte bringen eine Reihe schneller Modulationen und berühren G-mixolydisch, e-dorisch, h-dorisch, A-dur, fis-moll, A-mixolydisch, wieder fis-moll, und wenden sich schliesslich nach fis-phrygisch. Die Harmonie ist teils auf Terzen aufgebaut, teils auf Sekunden, wie z.B. in den schnellen chromatischen Läufen.

Der letzte Satz schliesslich ist in der Art eines Chorals mit *fuguing tune* geschrieben. Das beginnende *Largo* ist eine Erweiterung des ersten Satzes, mit dessen auf Terzen aufgebauter Harmonie sich unversehens modale Elemente in Form von Quintenparallelen und modalen Durchgangsnoten verbinden. Die schnellers *fuguing tune* kehrt zweimal zum langsameren Tempo einer Choralzeile zurück, gewinnt aber schliesslich die notwendige Energie, um unter Entwicklung von Themen aus den vorangegangenen Sätzen das Werk zu einem kraftvollen Abschluss zu führen.

Cowell's String Quartet No. 5 was commissioned by the Elizabeth Sprague Coolidge Foundation of the Library of Congress. Written in New York City during the spring and summer of 1956 it had its first public performance by the Juilliard String Quartet at Coolidge Auditorium, Library of Congress, Washington, D.C., in October 1956. It was revised and published in 1962. The work is in five movements: *Lento*; *Allegro*; *Andante*; *Presto*; *Largo-Allegro marcato*.

The Fifth Quartet is a comparatively elaborate development from the styles of eighteenth-century American hymnody that Cowell began about 1941 to build into the series of neo-Baroque hymns, paired with fuguing tunes, which are now widely associated with his name. This rural religious tradition carried the three-part modal hymns and the fuguing tunes of the earliest English and Scottish Reformation churches first to New England, from where it spread into the South and West. Until the radio radically changed our country music in the early 1930's, this tradition, perpetuating musical styles whose history can be traced back more than 300 years in Europe, was loved and actively practiced by more tens of thousands of Americans than any other—a fact of which sophisticated musicians in American cities were entirely unaware.

Cowell wondered what this fine old music might have become in the hands of American composers if nineteenth-century musical conventions had not taught them to consider it crude and strange. So, by way of answering the question, each of his hymns and fuguing tunes is a different experiment in carrying forward, into twentieth-century music, elements drawn from this early music. To date (1962), Cowell has written fourteen of these two-movement pieces, for different instrumental or vocal combinations, and he has also used the forms in larger works, as independent movements or parts of movements—for instance, in the Violin Sonata (1945), in seven of his fifteen symphonies, and in a number of full-length chamber works, of which this is one. The diatonic modal materials (but no actual tunes) are developed by means of a variety of related techniques that were acquired by Western music subsequent to the tradition's arrival in this country, and the treatment has

proven to be increasingly dissonant and even chromatic in Cowell's hands. But the music is never atonal, since Cowell believes that the possibilities inherent in the immense variety of tonal systems in the world are far from having come to an end.

The present quartet is diatonic, but there is free interchange among modes and keys, and constantly flowing modulation in certain parts of the work. The counterpoint is harmonic, quartal or tertial in some places, secundal in others; it is sometimes dissonant and other times consonant. There is, no extra-musical connotation. The composer says of the work: "It is just some music I felt I wanted to write."

The opening *Lento* is a much-modified hymn, in which the voices start together, low in the bass and high in the treble, moving toward each other as they approach the ends of phrases, and descending together into unison at the end of the movement.

The second movement, *Allegro*, is a rapid *stretto*, vigorous and definite in mood; it makes energetic use of secundal counterpoint.

The third movement, *Andante*, is gentle by contrast: a soft diatonic melody is colored by still softer chords in seconds.

The *Presto* is a rapid scherzo in asymmetrical rhythm, whose typical four-measure phrase contains two bars of 6/8, one of 9/8 and one of 6/8 again. That is to say, the typical phrase consists of a pattern of 2 plus 2 plus 3 plus 2 beats. This movement opens in E minor, but within the first fourteen measures the music overflows, in a series of rapid modulations, into G Mixolydian, E Dorian, B Dorian, A major, F# minor, A Mixolydian, F# minor again, and F# Phrygian. The harmonic basis may be tertial, or secundal as in the rapid chromatic runs.

The last movement is in the manner of a hymn-and-fuguing tune. Its *Largo* is a development of the opening movement, whose tertial harmony unexpectedly borrows forbidden behavior from modal harmony, in the form of consecutive fifths and modal passing tones. The faster fuguing tune reverts twice to the slower pace of a hymn phrase before it acquires the momentum that carries its development of themes from earlier movements forcefully ahead to the work's conclusion.

For the Elizabeth Sprague Coolidge Foundation

STRING QUARTET No. 5

I

HENRY COWELL

Lento $\text{d} = 72$

Musical score for String Quartet No. 5, Movement I, Lento section. The score consists of four staves: Violin I, Violin II, Viola, and Violoncello. The key signature is common time (indicated by a 'C'). The tempo is Lento ($\text{d} = 72$). The dynamics are primarily *f* (fortissimo) and *p* (pianissimo). The notation includes various rhythmic patterns and slurs.

(12)

Measure 12 of the musical score. The dynamics are *f* (fortissimo) and *b* (bass dynamic). The notation shows complex rhythmic patterns and slurs.

(20)

Measure 20 of the musical score. The dynamics are *mp* (mezzo-forte), *p* (pianissimo), and *b* (bass dynamic). The notation shows rhythmic patterns and slurs.

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(29)

Musical score page 29. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a bass clef, and the bottom staff has a bass clef. Measure 29 begins with eighth-note patterns in the top two staves. The dynamic is *f*. Measures 30 and 31 continue with eighth-note patterns, with dynamics *f*, *p*, and *p*. Measure 32 concludes with eighth-note patterns and a dynamic of *p*.

(38)

Musical score page 38. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a bass clef, and the bottom staff has a bass clef. Measure 38 starts with eighth-note patterns in the top two staves. The dynamic is *pp*. Measures 39 and 40 continue with eighth-note patterns, with dynamics *pp* and *pp*. Measure 41 concludes with eighth-note patterns and a dynamic of *pp*.

(48)

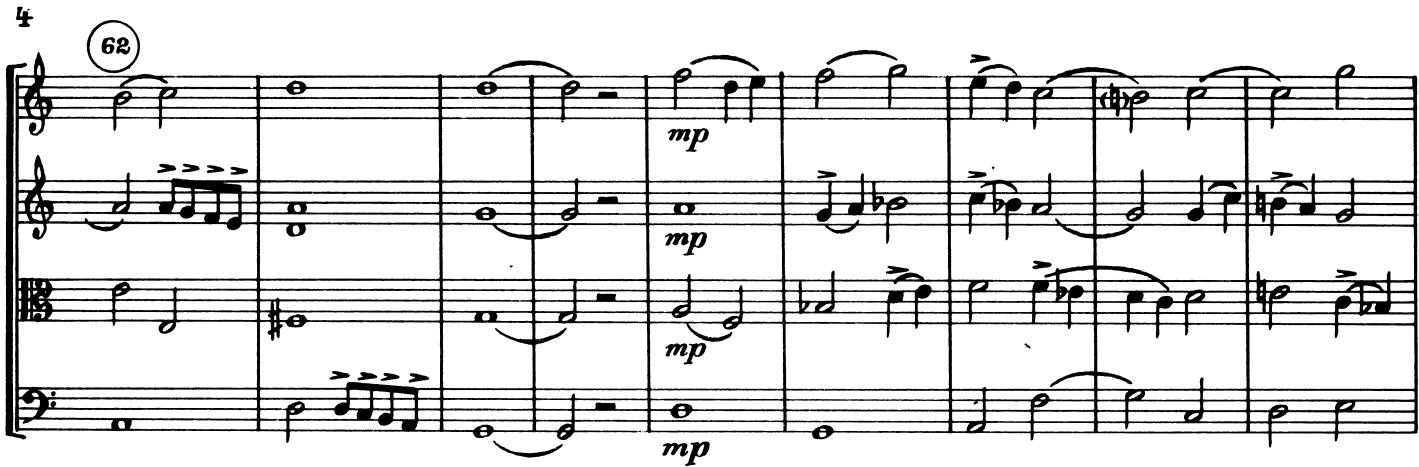
Musical score page 48. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a bass clef, and the bottom staff has a bass clef. Measure 48 begins with eighth-note patterns in the top two staves. The dynamic is *f*. Measures 49 and 50 continue with eighth-note patterns, with dynamics *f* and *f*. Measure 51 concludes with eighth-note patterns and a dynamic of *f*.

(55)

Musical score page 55. The score consists of four staves. The top staff has a treble clef, the second staff has a bass clef, the third staff has a bass clef, and the bottom staff has a bass clef. Measure 55 begins with eighth-note patterns in the top two staves. The dynamic is *f*. Measures 56 and 57 continue with eighth-note patterns, with dynamics *f* and *f*. Measure 58 concludes with eighth-note patterns and a dynamic of *f*.

4

(62)



Musical score page 62. The score consists of four staves. The first staff has a treble clef, the second has a soprano clef, the third has a bass clef, and the fourth has an alto clef. Measure 62 starts with eighth-note pairs in the first staff. The second staff has sixteenth-note pairs. The third staff has eighth notes. The fourth staff has eighth notes. Measure 62 ends with a repeat sign and a bass note. Measures 63-64 begin with eighth-note pairs in the first staff, followed by sixteenth-note pairs in the second staff, eighth notes in the third staff, and eighth notes in the fourth staff. Measure 64 ends with a bass note.

(71)



Musical score page 71. The score consists of four staves. The first staff has a treble clef, the second has a soprano clef, the third has a bass clef, and the fourth has an alto clef. Measure 71 starts with eighth-note pairs in the first staff. The second staff has sixteenth-note pairs. The third staff has eighth notes. The fourth staff has eighth notes. Measure 71 ends with a bass note. Measures 72-73 begin with eighth-note pairs in the first staff, followed by sixteenth-note pairs in the second staff, eighth notes in the third staff, and eighth notes in the fourth staff. Measure 73 ends with a bass note.

(78)



Musical score page 78. The score consists of four staves. The first staff has a treble clef, the second has a soprano clef, the third has a bass clef, and the fourth has an alto clef. Measure 78 starts with eighth-note pairs in the first staff. The second staff has sixteenth-note pairs. The third staff has eighth notes. The fourth staff has eighth notes. Measure 78 ends with a bass note. Measures 79-80 begin with eighth-note pairs in the first staff, followed by sixteenth-note pairs in the second staff, eighth notes in the third staff, and eighth notes in the fourth staff. Measure 80 ends with a bass note.

(86)



Musical score page 86. The score consists of four staves. The first staff has a treble clef, the second has a soprano clef, the third has a bass clef, and the fourth has an alto clef. Measure 86 starts with eighth-note pairs in the first staff. The second staff has sixteenth-note pairs. The third staff has eighth notes. The fourth staff has eighth notes. Measure 86 ends with a bass note. Measures 87-88 begin with eighth-note pairs in the first staff, followed by sixteenth-note pairs in the second staff, eighth notes in the third staff, and eighth notes in the fourth staff. Measure 88 ends with a bass note.

II

Allegro $\text{♩} = 88$

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves: Violin 1 (top), Violin 2, Viola, Cello, and Double Bass (bottom). The key signature is A major (no sharps or flats). Measure 11 starts with a forte dynamic (f) in the Violin 1 staff. Measure 12 begins with a dynamic ff in the Double Bass staff. The music features various rhythmic patterns, including eighth-note and sixteenth-note figures, and dynamic markings such as f, ff, p, and =f.

6

A musical score for piano, featuring four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 11 begins with a dynamic *p*. The first staff has sixteenth-note patterns. The second staff starts with eighth notes. The third staff has eighth-note patterns. The fourth staff has eighth-note patterns. Measure 12 begins with a dynamic *f*. The first staff has eighth-note patterns. The second staff has eighth-note patterns. The third staff has eighth-note patterns. The fourth staff has eighth-note patterns.

12

Musical score for orchestra and piano, page 10, measures 11-12. The score consists of five staves. The top two staves are for the orchestra, featuring woodwind instruments like oboes and bassoons. The bottom three staves are for the piano, with the right hand playing the treble clef line and the left hand playing the bass clef line. Measure 11 starts with a forte dynamic (f) in the orchestra and piano. Measure 12 begins with a piano dynamic (p) in the piano's bass line. The music concludes with a final dynamic marking of (f).

18

Musical score for piano, page 10, measures 11-12. The score consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. Measure 11 starts with eighth-note patterns in both hands. Measure 12 begins with a dynamic of *mf*. The right hand continues eighth-note patterns, while the left hand provides harmonic support. Measure 13 concludes with a dynamic of *mf*.

A musical score page for orchestra and piano. The top section shows five staves for the orchestra: two violins (treble clef), cello/bassoon (bass clef), double bass (bass clef), and two flutes (treble clef). The piano part is at the bottom, consisting of two staves. Measure 29 begins with a dynamic of *p*. The first violin has a sustained note. The second violin plays eighth-note pairs. The cello/bassoon and double bass play eighth-note pairs. The flute entries are as follows: first flute at *p*, second flute at *p*, first flute at *f*, second flute at *f*, first flute at *p*, second flute at *p*, first flute at *f*, second flute at *f*. The piano part consists of eighth-note chords. Measure 30 begins with a dynamic of *pp*. The first violin has a sustained note. The second violin plays eighth-note pairs. The cello/bassoon and double bass play eighth-note pairs. The flute entries are as follows: first flute at *p*, second flute at *p*, first flute at *f*, second flute at *f*, first flute at *p*, second flute at *p*, first flute at *f*, second flute at *f*. The piano part consists of eighth-note chords.

A musical score page showing system 35. The page is numbered '35' in a circle at the top left. The key signature is three sharps. The music consists of five staves for different instruments. The first staff (treble clef) has dynamics 'p' and 'f'. The second staff (treble clef) has dynamics 'p' and 'f'. The third staff (bass clef) has dynamics 'p' and 'f'. The fourth staff (bass clef) has dynamics 'p' and 'f'. The fifth staff (bass clef) has dynamics 'p' and 'f'. The music features various note heads, stems, and beams, with some notes having grace marks above them.

A musical score for piano, showing two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 41 begins with a forte dynamic (f) and a tempo marking of 120. It consists of six measures of music. Measure 42 begins with a piano dynamic (p) and a tempo marking of 108. It also consists of six measures. The music features various note values including eighth and sixteenth notes, and rests. Measures 41 and 42 conclude with a repeat sign and a double bar line, indicating a return to a previous section.

47

53 *Tempo I*

60

67

Musical score for piano, page 78, measures 1-10. The score consists of four staves. The top staff uses treble clef, the second staff uses alto clef, the third staff uses bass clef, and the bottom staff uses bass clef. Measure 1 starts with a dynamic *rit.*. Measures 2-3 are rests. Measure 4 begins with a dynamic *c*, followed by a measure rest. Measures 5-6 begin with a dynamic *c*, followed by a measure rest. Measures 7-8 begin with a dynamic *c*, followed by a measure rest. Measures 9-10 begin with a dynamic *c*, followed by a measure rest. The score includes various dynamics such as *pp*, *f*, and *p*, and performance instructions like *Meno mosso*.

A musical score page featuring four staves. The top three staves represent vocal parts: Soprano (G clef), Alto (C clef), and Bass (F clef). The bottom staff represents the piano (Bass clef). The key signature is A major, indicated by three sharps. Measure 90 begins with a forte dynamic. The vocal parts sing eighth-note patterns, primarily consisting of eighth-note pairs. The piano part provides harmonic support with eighth-note chords. The vocal entries occur at regular intervals, while the piano part has more continuous harmonic activity.

(96)

(101)

Tempo I

(107)

(112)

10

(117)

122

rit.

127

Meno mosso

132

(138)

(144)

(150) rit.

Tempo I

(155)

III

Andante $\text{♩} = 96$

con sord. 

(10)



(18)



(24)

accel.



Più mosso $\text{J} = 84$

(31)

mf

(39)

13

(47)

p

pp

(54)

rtt.

(60) *Tempo I*

pp
p
p

(67)

mp
pp

(75)

accel. *Più mosso*

mf

(82)

rit.

ppp *ppp* *ppp* *ppp*

IV

15

Presto $\text{♩} = 126$ or more X *senza sord.*

senza sord.

senza sord.

senza sord.

pp

(7)

13

19

pp

pp

pp

ff

(25)

25

f

(32)

mf

p

mf

p

ff

(39)

p

pp

p

pp

p

pp

p

(46)

pp

fpp

ppp

ppp

ppp

ppp

(55)

p

(63)

ppp *pp*

(70)

pp *pp*

(78)

pp *ppp*

ppp *ppp*

p

(86)

(91)

(96)

(101)

109

pp *f* *pp*

116

ppp *mf*
ppp *mf*
ppp *mf* *pizz.*

second time to Coda

121

f *f* *f* *f*

127

Musical score for orchestra, page 133. The score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. Measure 133 starts with a dynamic of *p*. The first two measures feature eighth-note patterns with various accidentals. The third measure begins with a bassoon line marked *p arco*. The fourth measure concludes with a dynamic of *p*.

Musical score for orchestra, page 140, measures 1-4. The score consists of four staves: Violin 1, Violin 2, Viola, and Cello/Bass. Measure 1: Violin 1 plays eighth-note pairs (B, G) and (A, F#). Violin 2 and Viola play eighth-note pairs (B, G) and (A, F#). Cello/Bass plays eighth-note pairs (D, A) and (C, G). Measure 2: Violin 1 and Violin 2 play eighth-note pairs (B, G) and (A, F#). Viola and Cello/Bass play eighth-note pairs (B, G) and (A, F#). Measure 3: Violin 1 and Violin 2 play eighth-note pairs (B, G) and (A, F#). Viola and Cello/Bass play eighth-note pairs (B, G) and (A, F#). Measure 4: Violin 1 and Violin 2 play eighth-note pairs (B, G) and (A, F#). Viola and Cello/Bass play eighth-note pairs (B, G) and (A, F#).

A page from a musical score for orchestra, page 147. The score consists of four staves: Treble, Alto, Bass, and Cello/Bassoon. The key signature is one sharp. Measure 1 starts with a forte dynamic (f) in the bass staff. Measures 2-3 show eighth-note patterns in the treble and alto staves. Measures 4-5 continue the eighth-note patterns. Measures 6-7 show sixteenth-note patterns in the treble and alto staves. Measures 8-9 show eighth-note patterns again. Measures 10-11 show sixteenth-note patterns. Measures 12-13 show eighth-note patterns. Measures 14-15 show sixteenth-note patterns. Measures 16-17 show eighth-note patterns. Measures 18-19 show sixteenth-note patterns. Measures 20-21 show eighth-note patterns. Measures 22-23 show sixteenth-note patterns. Measures 24-25 show eighth-note patterns. Measures 26-27 show sixteenth-note patterns. Measures 28-29 show eighth-note patterns. Measures 30-31 show sixteenth-note patterns. Measures 32-33 show eighth-note patterns. Measures 34-35 show sixteenth-note patterns. Measures 36-37 show eighth-note patterns. Measures 38-39 show sixteenth-note patterns. Measures 40-41 show eighth-note patterns. Measures 42-43 show sixteenth-note patterns. Measures 44-45 show eighth-note patterns. Measures 46-47 show sixteenth-note patterns. Measures 48-49 show eighth-note patterns. Measures 50-51 show sixteenth-note patterns. Measures 52-53 show eighth-note patterns. Measures 54-55 show sixteenth-note patterns. Measures 56-57 show eighth-note patterns. Measures 58-59 show sixteenth-note patterns. Measures 60-61 show eighth-note patterns. Measures 62-63 show sixteenth-note patterns. Measures 64-65 show eighth-note patterns. Measures 66-67 show sixteenth-note patterns. Measures 68-69 show eighth-note patterns. Measures 70-71 show sixteenth-note patterns. Measures 72-73 show eighth-note patterns. Measures 74-75 show sixteenth-note patterns. Measures 76-77 show eighth-note patterns. Measures 78-79 show sixteenth-note patterns. Measures 80-81 show eighth-note patterns. Measures 82-83 show sixteenth-note patterns. Measures 84-85 show eighth-note patterns. Measures 86-87 show sixteenth-note patterns.

A musical score page from Gustav Mahler's Symphony No. 5, page 154. The score consists of four staves: Violin 1, Violin 2, Viola, and Cello/Bass. The key signature is one sharp (F# major). The tempo is indicated as "dim. ed accel." (diminuendo and accelerando) three times in the score. The page number "154" is circled at the top left.

162

Tempo I

D.S.

Coda

mf

f

pp

pp

pp

pp

pp

pp

mf

f

pizz.

dim.

dim.

dim.

senza rit.

pp

pp

pp

pp

pp

pp

pp

V

Largo $d=92$
sul G

Musical score for four staves (string quartet) in 2/4 time. Dynamics: **ff**, **ff**, **ff**, **ff**. Articulations: accents, slurs, grace notes. Measure 1 consists of six measures of eighth-note patterns.

(9)

Musical score for four staves (string quartet) in 2/4 time. Dynamics: **f**, **f**, **f**, **f**. Articulations: accents, slurs, grace notes. Measure 9 consists of six measures of eighth-note patterns.

(18)

Musical score for four staves (string quartet) in 2/4 time. Dynamics: **p**, **p**, **p**, **p**. Articulations: accents, slurs, grace notes. Measure 18 consists of six measures of eighth-note patterns.

(27)

Musical score for four staves (string quartet) in 2/4 time. Dynamics: **f**, **f**, **f**, **f**. Articulations: accents, slurs, grace notes. Measure 27 consists of six measures of eighth-note patterns.

(36)

(45)

(54) *Allegro marcato* $d = 108$

(63) *Tempo I*

(72)

Allegro

p f
f
f f

(80)

Tempo I

ff ff
ff ff
ff ff
ff

(89)

Allegro

f f
f f
f f

(97)

ff ff
ff ff
ff ff

(105)

(112)

(118)

(125)

26

131



137



143



149



(155)

155

(161)

161

(167)

167

(175)

175

182

Musical score page 182. The score consists of four staves, each representing a different string instrument. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff another bass clef. The music is in common time. Measure 182 begins with a forte dynamic. The violins play eighth-note pairs, the violas play eighth-note pairs, the cellos play eighth-note pairs, and the double basses play eighth-note pairs. Measures 183 and 184 continue this pattern with slight variations in dynamics and note heads.

188

Musical score page 188. The score continues with four staves of music for strings. The instrumentation remains the same: violins, violas, cellos, and double basses. The music is in common time. Measures 188 through 193 show a series of eighth-note patterns with varying dynamics, including a prominent forte in measure 188 and a piano dynamic in measure 193.

194

Musical score page 194. The score continues with four staves of music for strings. The instrumentation remains the same: violins, violas, cellos, and double basses. The music is in common time. Measures 194 through 199 show a continuation of eighth-note patterns with varying dynamics, including a forte in measure 194 and a piano dynamic in measure 199.

200

Musical score page 200. The score continues with four staves of music for strings. The instrumentation remains the same: violins, violas, cellos, and double basses. The music is in common time. Measures 200 through 205 show a continuation of eighth-note patterns with varying dynamics, including a forte in measure 200 and a piano dynamic in measure 205.

(206)

(213)

(220)

(226)

HENRY Cowell was born March 11, 1897, in San Francisco, and spent his childhood near that city, where the Celtic and American folksongs of his parents and the music of Asiatic playmates became equally natural to him. Before he was nine he had shared a neighbor's enthusiasm for Gregorian chant, had heard *Il Trovatore* once and the Chinese opera several times, and had begun (at 5) and abandoned (at 8) a violin prodigy's career. His first formal training in composition began with Charles Seeger when he was 16. He had already written music for two pageants based on Celtic myths and had given, on March 10, 1912, the first public performance of piano compositions using broad chords of massed seconds—the "tone-clusters" that were to bring him early fame in Europe and America. In Cowell's orchestral music too they are found consistently, from the early 20's to his recent symphonies, where they contribute to the evocative magic of certain slow movements.

Between 1923 and 1933 he made five tours of Europe with programs of his own compositions: such diverse personalities as Bartok and Prunières in Paris, Schnabel in Berlin and Kandinsky in Dessau sponsored his concerts. For more than twenty-five years he also made annual tours of the United States.

The hymn-and-fuguing-tune series associated with Cowell's name was initiated when, about 1941, he recognized in William Walker's shaped-note collection of three-part modal folk hymns the same "primitive" music he had heard on visits to Kansas and Oklahoma. He began to wonder what might have happened to this widespread native idiom if it had been allowed to develop naturally into twentieth century music, and he has so far produced ten attractive two-movement answers to this question, in addition to innumerable small pieces. Four of his symphonies (No. 4, No. 7, No. 9, No. 10) incorporate hymns and fuguing tunes and draw on country song styles for their slow move-

ments. Cowell's characteristic scherzos and intermezzos often reflect the dance styles of the Celtic-American tradition, using jigs and reels much as European composers used the minuet. The diatonic modal idiom may be handled with much dissonance (No. 6, No. 7) or with little, but the music all bears the imprint of Cowell's strong individuality.

From the Pacific Coast of California it was inevitable that a composer should look equally eagerly to Europe and to the Orient, seeing Occidental music as only one of many traditions within a world-wide art. So Cowell devoted almost as many years to the serious study of other musical systems as he did to harmony and counterpoint, and in 1931 he was awarded a Guggenheim Fellowship for the study of non-European music at the University of Berlin. One may find among his compositions many short pieces based on classic Arabic, Indonesian and African rhythms and forms, along with sets and suites like *Toccanta* and the larger integrations of his 5th and 11th Symphonies.

By his highly creative appropriation of basic forms and ideas from other parts of the world Cowell has, not for the first time in his career, significantly widened the horizons of Western symphonic art.

His work for the dissemination and understanding of twentieth century music of every sort is legendary, from the founding of *New Music Editions* for the circulation of experimental scores in 1927, to his recently-ended four-year period as President of the American Composers Alliance. He married in 1941, and he and his wife now divide their time between New York City and the wild mountain ledge in the Catskills that they consider their home. Cowell has been a member of the National Institute of Arts and Letters since 1951, and in 1953, the Quaker college at Wilmington, Ohio, surprised this most unacademic of composers by making him an honorary Doctor of Music.